July 20, 1973 /Booze & Broken Windshields: A Talk With Robert Bristow/ Examining The School Board / 25¢

SOUTH CAROLINA'S NEWSWEEKLY

osceola

Organized Labor Moves South

Cover photo by John Delgado

Strikers battle non-strikers outside Oneita Mills plant in Andrews

Gritpolitik

by Tim Rogers

John Roy Harper II pushed his chair back from his desk, propped a foot on the edge of an open drawer, and thought back to the first days of the United Citizens Party. "They said we were a bunch of young punks, a bunch of radicals," laughed the tall, lean black attorney who is now state president of UCP. He remembered, no doubt, how lightly establishmentarian disdain was shrugged off by the young activists as they set out to build the new party—with no funds, no staff, and a platform Spiro Agnew would have no trouble characterizing as "radical-liberal."

Of course, there are those who still refer to UCP as a bunch of young punks and radicals. But a lot has changed in South Carolina since the first petitions to create a "party of the oppressed" began circulating over four years ago. It would be premature, perhaps, to argue that UCP is now a permanent fixture on the state's political spectrum ("permanent" being a relative term, of course). It is clear, however, that UCP has had an impact. "The whole concept of UCP has gained a significant measure of credibility," says Harper. And although there remain unsolved problems of money and personnel, there is every indication that UCP will continue to play a role in South Carolina politics for some time to come.

How has UCP survived this long? Mostly just stubborn persistence. Says Harper, "Almost everyday, I have people come up to me and say, 'John, why don't you just give it up? But we just keep on pounding away, pounding away." Ever since their less-than-spectacular entry into statewide electoral politics in 1970, UCP has continued to field candidates for office at as many levels and in as many locales as possible. In a city council race in Florence, a special Congressional election in the First District, contests for everything from state legislator to clerk of court, the Party has been able to claim a slowly but steadily expanding popular base.

Although there has yet to be a single UCP ballot box victory, there are signs that the young party is making a dent with all its pounding. In Florence, a UCP representative was named to that city's Elections Commission. Recently, UCP gained representation on an advisory subcommittee to the Richland County Elections Study Committee. There is symbolic significance in such appointments, sort of like establishing diplomatic relations. Additionally, Harper is especially solicitous of representation on boards and commissions concerned with electoral matters, "in view of the fraud by which we have been victimized in the past."

Moreover, Harper feels the time is near when Democratic Party establishments in some areas will be forced to recognize and accommodate what he claims is growing UCP strength. "Come another election in Richland County, for example, the Democratic Party is going to have to deal with us," Harper contends, "because we have been able to establish that a certain number of voters in this county are going to vote a straight UCP ticket, and they (the Democrats) have got to get those votes to win."

Harper and other UCP leaders have recognized from the outset that their potential for ballot box gains would be severely hampered under the current rules of the game. Since the prospects for achieving meaningful election law reform in the legislature are poor at best, they resigned themselves early on to an extended series of court battles as a requisite corollary to organizing and electoral efforts. "People who get easily discouraged don't realize how slow the Anglo-American legal process is," Harper explains. "It's just a big, seamless web, moving forward like molasses in the winter time."

Even before its first electoral test, the Party had filed its first court action. In UCP v. Ellisor, the court agreed with the Party's attorneys that the legislature had unconstitutionally delegated its election law-making authority to the Democratic Party, and directed that other parties' deadlines for nominating candidates could no longer be enforced on the basis of Democratic Primary dates.

UCP's current priority legal concern is, naturally, reapportionment. The Party has been working for some time with other organizations, principally the NAACP, to achieve a reapportionment of the General Assembly which would enable the election of more blacks and progressives. The process has been agonizingly slow and frustrating.

Single-member districts is the name of the game, of course, and there is now somewhat more optimism that the goal can be achieved in the House. Once the precedent is established, Harper believes the chances will improve for single-member districts in the Senate, and local governing bodies. "That will really shake things up," he mused.

The overriding "mission" President Harper sees for his fledgling organization is that of education. That includes the substantive issues, of course, but it also includes educating people as to the possibilities of multi-party politics.

Harper is a great strategizer. He is convinced that blacks have much to gain through the prudent use of a third party. By syphoning off enough votes from the Democrats, he reasons, UCP could be in a position to force the liberalizing of the Democratic Party and its office holders. And there is an excellent argument to be made that the mere existence of UCP as a threat has already had this effect to an extent.

There is also considerable utility in merely having one's name appear twice on a general election ballot, says Harper, pointing to the examples of those states which now have multi-party systems. In New York, for instance, having obtained the nomination of the Liberal Party is always one of the strongest arguments for a candidate receiving the Democratic nomination. New Parties are often created solely for the duration of a particular election in order to enhance the polling power of a certain candidate or set of candidates.

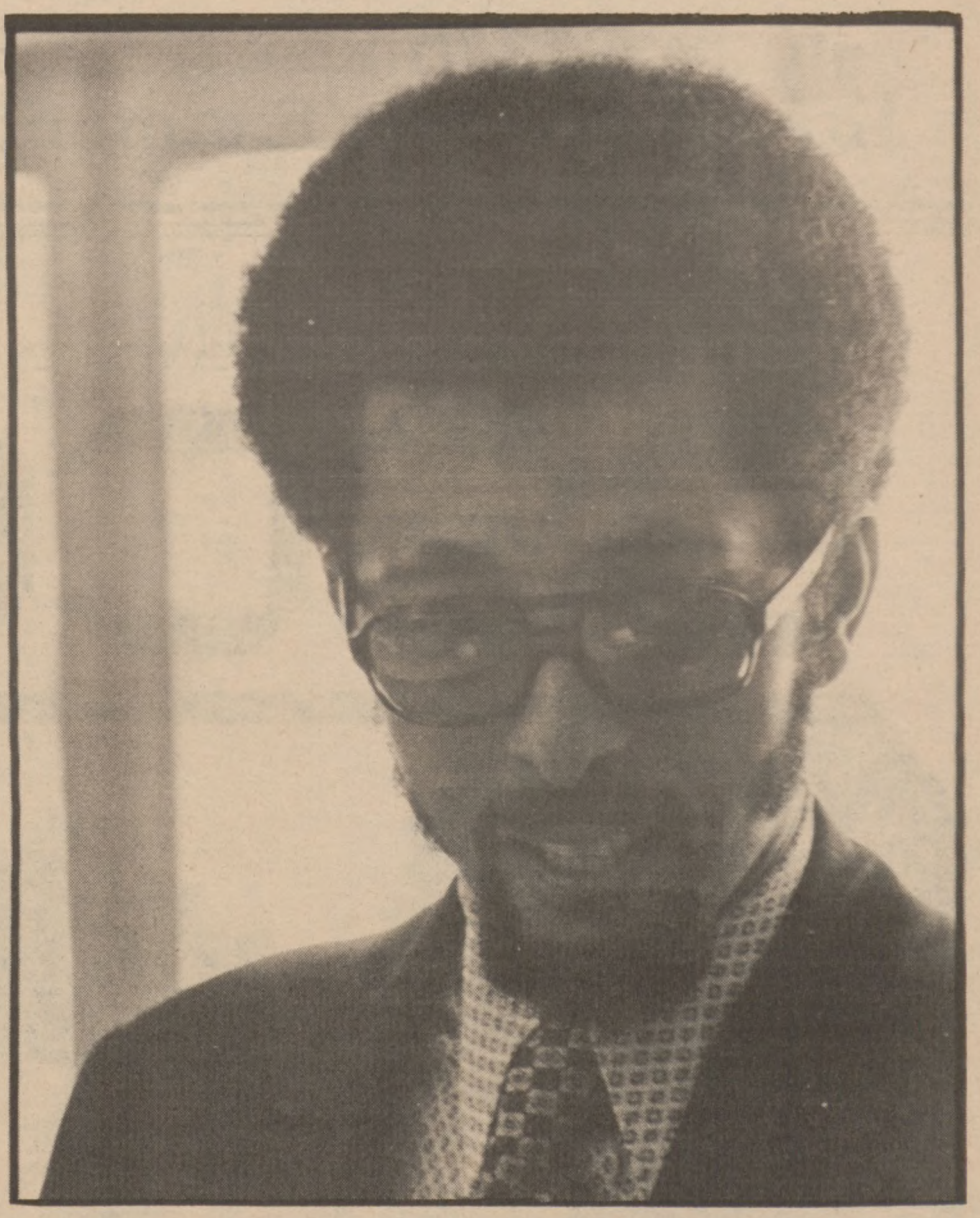
Based on these assumptions, a number of possible strategies emerge. One would have UCP-blessed candidates seeking Democratic nomination in the Primaries, while retaining the option of offering in the general election under the UCP banner. Such a plan would hold even greater promise in single-member district contests, and would offer recourse in those instances where progressive candidates might be victimized by the machinations of the Democratic Party establishment.

Of course, if a candidate favored by UCP won a Primary contest, having his name appear on the general election ballot a second time as a UCP nominee would only enhance his chances of success. This leads further to Harper's envisioning of a "UCP ticket" which would include candidates running exclusively as UCP nominees, as well as other candidates who might also be the nominees of competing parties.

"We have always said we would support candidates of any party who stood for the things we espouse. The important thing is that no one is boxed into any party anymore. People vote for the individual candidate, not the party," Harper states.

"What's going to be crucial in 1974 and beyond is that people open their minds to the possibilities. Like-minded people are going to have to get together, develop strategies and act on the basis of reason rather than emotion."

Harper recognizes the problems to be overcome before this kind of sophisticated cooperation can be achieved. Not the least of those problems is a hesitancy on the part of some UCP adherents. "The Democratic Party of South Carolina has shafted black people so horribly that for many of them, it has been a rude awakening to discover what's going down...."



John Harper remains convinced of the importance of the United Citizens Party—both immediate and potential. "UCP is a vehicle for insurgent political forces," he says. By using that vehicle wisely, he believes those insurgent forces can stake out the political frontiers in South Carolina and move them forward much more rapidly.

The UCP president is keenly aware, however, that each victory achieved by the insurgents is considered by the power structure as a defeat. As one who has personally experienced the consequences of establishment muscle-flexing, he is not likely to encourage or sanction any but the most realistic prognoses of the future.

"You have to constantly be on guard, because the Democratic power structure will adapt to changing circumstances to preserve their hegemony over the whole system. They have the money, and they have the contacts to do it," Harper stated.

The latest scheme to head off UCP is a proposal now being considered in the legislature, to condition all parties' continued positions on the general election ballot upon their consistently receiving at least a certain minimum percentage of the statewide general election vote. "Considering the fraud that has occurred in the past, the power structure could probably hold us below a certain percentage of the statewide total if they wanted to," notes the young attorney.

Harper is counting on the increased popularity of UCP, and assistance from election reform-minded Republicans to protect his Party from any "dirty tricks." Regardless of what may transpire, however, he is determined that his organization will survive to contribute to the political, economic and social reform of his home state.

"When we started out with UCP, I figured it would take us six years to really get off the ground," he recalls. "We've only been at it, so far, a little over four years. I'm not disillusioned in the least. We're just going to hang in there until the job is done."

WHY NOT START YOUR SUBSCRIPTION WITH OSCEOLA NO. 4?

In the next few weeks Osceola will publish stories on:

—Juvenile corrections in South Carolina
—Revenue sharing and where it isn't going
—The bail and bonding procedure in Columbia's courts
—An interview with author Mark Steadman
—An examination of Black Politics in the state
—An assessment of Sen. Ernest Hollings' campaign
—Plus the usual weekly book, movie, theatre and living reviews

If you subscribe today, next week you'll get Osceola No. 4 and, depending on how much money you send us, a lot of Osceolas thereafter.

Clip the coupon below and mail it to Post Office Box 5033 Columbia, S.C. 29250.

_____One Year $8 _____Two Years $14 _____Three Years$19

Name _____

Address _____

City _____ State _____ Zip _____

Cheap Shots

A Friday the Thirteenth flurry of re-organization and resignation is bringing a new look to the two agencies most closely involed with industrial development and pollution control.

J. Bonner Manly, who has directed the S.C. State Development Board since September 1970, announced his resignation July 13, effective in 90 days, in order to accept a position with a private Columbia firm engaged in economic planning and development.

Manly said he could not divulge the name of the firm because of an agreement with his future employers. There has been some speculation that he plans to join Lyles, Bissett, Carlisle, and Wolff, a local firm specializing in architectural, engineering, and general planning work for private enterprise. Manly refused to comment on that speculation when contacted by Osceola.

Despite Manly's insistence that his resignation was his own idea, it has been suggested in state house circles that the governor's office has been under pressure from industrialists throughout the state to ask the highly-independent Manly to resign. One source said Manly had come under fire from Piedmont industrialists for encouraging too much industry to move into that area, driving wages up and increasing competition among industries for workers; at the same time, according to the source, Manly has been criticized by Lowcountry politicians for not attracting enough industry to that part of the state.

Manly said Monday, he was "completely unaware of any pressure on the governor's office or any other pressure" applied to remove him from office. "That is just the natural speculation that arises in a situation like this," Manly said.

Almost simultaneously with Manly's resignation, the governing board of the newly-created State Department of Health and Environmental Control (created effective July 1 after a merger of the Pollution Control Authority and the State Board of Health) chose as its first commissioner the former executive officer of the Board of Health, Dr. Kenneth Aycock, passing over the other highly-touted candidate, Dr. H.J. Webb, former head of the Pollution Control Authority.

Webb will presumably be offered a position somewhere in the executive hierarchy of the new department, but it is as yet unclear just where. Webb, who assisted in drawing up recommendations concerning the structure of the new organization declined to comment Monday as to the existence of a position which he would accept. He said the board had told him to continue agency operations "as in the past" until further notice. The board will meet again next week to make further appointments.

An officer of a local environmental group shrugged off the choice and said it didn't much matter which individual was named commissioner. He wasn't surprised that the choice was Aycock, though. "Anytime you take an agency with 6,000 people and merge it with an agency with 160 people, you can expect the one with 6,000 to come out on top everytime, no matter how you shake them up," he said.

parking woes

Over a year and a half ago, the Richland County Department of Social Services was informed that it would receive office space in the old Columbia Hospital, then being renovated for use by a variety of county agencies.

The Richland DSS is currently located in a converted warehouse on Pulaski Street in one of the downtown industrial areas. At the time the promise of space was originally declared, the building was already overcrowded. Since that time, welfare caseloads have increased, additional staff has been hired, and even though the food stamp office was moved to another location as a stop-gap measure, the present facilities are more crowded than ever. A new computer has been added, additional desks and equipment for new staffers have been placed in every available space, including rooms formally used for interviewing welfare clients. Caseworkers report that they now must interview clients in hallways, and even in cars parked outside the office. Ceilings have begun to cave in, and phone and electrical services regularly break down due to faulty wiring.

"Right now we've got three bathrooms for 140 employees," one social worker said. "One is used by the small number of men who work here, and another is continually breaking down." Employees also complain that there is no hot water in the building, a violation of city housing codes. "We've tried to get the health inspector to do something," the social worker said, "but nothing's been done."

A more serious problem, workers say, is the antiquated system. "We've got five lines for our entire staff and only one line coming in for clients and anybody else who calls." Another caseworker explained, "I was talking to a father who had deserted his family this morning...do you know how hard it is to get a deserting father on the phone? My phone went dead—as usual—and I couldn't get him back."

Frank Sloan, who until recently served as acting county executive and has been in charge of moving county agencies to the renovated hospital, said last week that the "main delay in the Department of Social Services move for the last two months has been the telephones."

"We had originally hoped to move them first when we began moving last year," Sloan said, "but that had to be changed because the county administration building was sold and the people there had to be moved. Then we had to move the people out of the courthouse for renovations there."

Sloan said the social services department would, "if my memory serves me," be moved in the middle of July. "July 15 is the first date the phone company could put in the phones," he added. "I know those folks are crowded, but so are a lot of others."

Parking spaces are already practically nonexistent at the site of the converted hospital. The influx of social workers, many of whom must use automobiles in their work, is likely to create a situation at least as bad as it was when the hospital was serving the sick. The parking problem brings to mind an exchange between Sloan and former County Council chairman John Green, excerpted here from the June 27, 1972 *Osceola*:

Green: As you all know, we have a serious parking problem around present county facilities. Mr. Sloan, you've looked in the matter of parking at the old Columbia Hospital. Won't we have more parking places there?

Sloan: (worriedly) Well, Mr. Haines has looked into the parking situation...(turning towards the back of the room)...what about that, Mr. Haines? Will there be enough parking space?

Haines: (matter-of-factly) No.

Green: (rising halfway out of his chair and pointing accusingly) What about Mr. Citizen, Mr. Haines? Where is Mr. Citizen going to park?

nixon message

From the *Hampton County Guardian*

"The 1972-73 Annual Staff of Allendale Academy recently received a letter of recognition from President Richard Nixon.

"The letter which is printed below came as a result of efforts by the annual staff and Senator Strom Thurmond to present President Nixon with a copy of this year's annual in which a special dedication was made to the President and the returning prisoners of war.

"The page of dedication was instigated solely by students on the annual staff and features a picture of the United States flag with the following caption from the editors:

" 'We have experienced a great time in our country's history—a time of cease fire, returning prisoners of war, and a strong hope for lasting peace in the future. We feel that much credit should be paid to those who contributed to this epoch.

" 'To President Richard M. Nixon we proudly dedicate this page of our annual and pledge as America's future leaders to strive to uphold your illustrious example of Christian leadership for God and Country.'

"The President replied in part: 'In this century Americans have sacrificed their lives to help others to enjoy the freedom which we ourselves gained in 1776. We did not fight for domination or for conquest, but rather we used our strength to keep the peace. We have fought not to destroy freedom but to defend it.

" 'Nothing is more important to the future of this nation than for our young men and women to believe in themselves. Such confidence is vital if we are to realize the dreams and hopes which Americans of every generation cherish and seek. I know the students at Allendale Academy will continue to feel a sense of excitement about our land and about the opportunity to help build a better life for all our people.' "

Nixon's message is ironic, to say the least. Operating under a Nixon memorandum, the Internal Revenue Service revoked the tax-exempt status of 22 private academies in South Carolina in 1972 after the school trustees refused to sign a statement indicating they had a nondiscriminatory admissions policy. Allendale Academy, by virtue of its name, was first on the revocation list.

and wolo-tv?

In a study done by the Federal Communication Commission of the nation's top 50 television markets, Charlotte, North Carolina's WCCB-TV was named "worst" in overall programming performance. FCC Commissioner Nicholas Johnson said the ranking put WCCB at the bottom of the heap in "news, public affairs and other programming; local programming; commercialization; and allocation of financial resources to program expenditures."

Johnson said in an interview with the Charlotte Observer, "They (WCCB) apparently have a helluva lot of commercials so they must be making money and yet....they don't even have two hours of public affairs broadcasting per week."

The station is owned by Cy N. Bahakel who also owns WOLO-TV in Columbia.

osceola

VOLUME 2, NUMBER 3

Editorial Board: Randal Ashley, Jon Buchan, Dick Harpootlian, John Norton, Jim Walser

Published weekly by Parallax Media Projects, Inc., 1918 Blossom Street (P.O. Box 5033), Columbia, S.C. 29250.

Copyright © by PMP, Inc.

Telephone: 254-7086
(business and editorial)

Third Class postage paid at Columbia, S.C. Published weekly.

STAFF

Managing Editor: Jim Walser
Designer: Randal Ashley
Senior Editors: Jon Buchan, Dick Harpootlian, John Norton
Contributing Editors: (The Arts) Gary Ligi, (Music) Tom Priddy, Mike Smith, Tim Rogers
Photography/Production: Julie Britt Byrum

Contributors: Dale Bailes, Lewis Burke, John Delgado, Ronnie Denton, Terry Dimond, Tom Dimond, Mike Forth, Jerry Griggs, Dale Perry, Janie Polkinhorn, Tom Price, Phil Pruitt, Bill Robinson, Bill Schaeffer, Brad Stinson, Bob Thompson and Marilyn W. Thompson.

Advertising Manager: Glenn Snyder
Sales and Promotion: Francis Hart

MANUSCRIPTS

Unsolicited manuscripts are welcome and should be sent to Managing Editor, Osceola, Box 5033, Columbia, S.C. 29250. All unused manuscripts will be returned promptly.

ADVERTISING

For advertising display rates, call Glenn Snyder at 254-7086 or write the above address.

SUBSCRIPTIONS

Subscriptions are $5 (six months), $8 (one year) and $14 (two years). Send name, address, and zip code with check or money order to:
Osceola
P.O. Box 5033
Columbia, S.C. 29250

Printed by Bruner Publications, Inc., Lexington, S.C.

Anatomy of a textile strike

by Lewis Burke

The six-month strike against Oneita Knitting Mills' plant in Andrews and Lane, S.C.—an unprecedented action which could constitute a milestone in labor organizing in Southern textile mills—is over.

Almost 700 workers from the two plants voted unanimously July 10 to accept the contract negotiated by representatives of the Textile Workers Union of America and Oneita management. In effect, management agreed to accept all 13 points sought by the workers through their TWUA representative.

Included in the agreement were a $.75 per hour pay increase, new safety measures to help prevent brown lung disease, provisions to hire some black supervisors in what is a predominately black plant, and recognition by management of basic seniority rights and a union check-off system for payment of dues.

The outcome of the strike may affect some 6,000 textile workers at nine other plants in North and South Carolina. Those workers, like the Oneita strikers, have won union recognition in their plants, but have as yet been unable to negotiate a contract with reluctant management. Spokesmen for the TWUA, an affiliate of the AFL-CIO, claim that many employers were awaiting the outcome of the Oneita strike before beginning negotiations.

The significance of the strike to TWUA officials can be measured by the unparalleled (in South Carolina) effort by the union in achieving a successful end to the strike. TWUA spent between $10,000 and $12,000, each week to feed strikers and their families. The union paid all major personal bills --rent, utilities, medicine--accrued by striking workers during the walkout. Also, TWUA went to extraordinary effort to assure nationwide publicity for the strikers, securing an AFL-CIO executive committee endorsement backing a nationwide boycott of Oneita products (principally underwear and sportswear sold at K-Mart and Penny's) as well as transporting strikers to Atlanta and other cities in an effort to solicit support for the boycott and the strike. Whether the boycott had any effect on the negotiations, or on sales of Oneita products, is as yet impossible to determine.

But the boycott did give strikers a sense of resolve and purpose that may have been crucial. As Carmella McCutchen, one of the worker/leaders of the strike put it after the "victory" celebration which accompanied the workers' vote on the contract: "We want to thank all the folks all over the country who helped to make this a nationwide strike. Without the type of support--the boycotts, the letters, the money--we couldn't have held on for as long as we did. . . "

* * *

Oneita is a typical Southern textile mill. The company is owned by a New York family, the Devereauxs, and was one of many Northern textile mills which fled to the South with the onslaught of an organized labor force in the North during the late forties and early fifties. Oneita resided in South Carolina for 11 years before any organizing of workers was attempted. In 1963, the International Ladies Garment Workers Union organized the Oneita work-

We don't have labor pains.

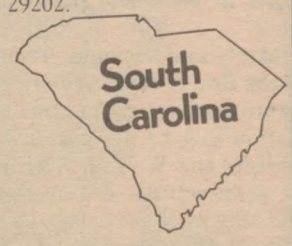
South Carolina has the lowest work stoppage rate in the country.

Just look at the record. In the past ten years, an average of only three one-hundredths of one percent of working time was lost due to labor strife. Our worker productivity rate is another source of pride—it ranges 14-25% higher than the national average.

Our average working week is 41.2 hours. And our "right-to-work law" insures the right to work regardless of membership or non-membership in any organization.

So consider locating in South Carolina. You'll be able to do business painlessly here.

For more information, send for our new brochure called "South Carolina: Resource For Industry." Write: J. Bonner Manly, Director, State Development Board, Dept. 74A, P.O. Box 927, Columbia, South Carolina 29202.



Looking for the Finest in Camping and Backpacking Equipment?

Alpine Designs
Richmoor
Trail Chef
Cutter
Coleman
Reiker Boots

Camp Trails
Mountain House
White Stag
Igloo
Primus
Zadar Boots

Appalachian Trail Guides * Books * Fuel Bottles * Water Bottles * Nylon Ropes * Candle Lanterns * Four & Six Man Rafts * Freeze-dried Food * Cook Kits * Sierra Cups * Swiss Knives * Thermal Socks * Down Jackets * Ponchos * Nylon Tarps * Space Blankets * And Many Other Hard To Find Items.

Columbia Tent and Awning Co.

1314 ROSEWOOD DRIVE

252-9523

Free Ecology Flag With Pack & Frame Purchase

"...Thus in terms of prestige, the Oneita strike was at least as important to the employers as to the strikers..."

Ms. McCutchen and Ms. Simkins

ers, but a six-month strike left the union torn by racism and hopelessly divided.

The National Labor Relations Board told workers to return to their jobs while negotiations continued, but the union, without the benefit of a dues check-off, was soon broken.

"They wouldn't give us a dues check-off," explained Richard Cook, an Oneita employee who recalls the earlier trouble. "And that meant that people stopped paying their union dues. People couldn't pay other bills regularly and they couldn't meet the dues on a regular basis either. The company is trying to do the same thing again in this strike."

Oneita remained unorganized until November 19, 1971, when the TWUA won a National Labor Relations Board election, 380-287. After the board certified TWUA as the bargaining agent, the Company immediately launched unsuccessful appeals in an effort to overturn the certification.

For many of the workers, certification came not a moment too soon. "Working conditions were like the 19th Century," said Ms. McCutchen. "We had no seniority, no protection from lay-offs, no pensions, no medical benefits and no safety protection. If you get a needle in your finger, they would tell you to go back to work," she said.

Wages were likewise considered unsatisfactory by the workers. Women workers (85 per cent of the workers involved in the Oneita strike were women, and 75 per cent of those were black) averaged between $1.60 and $2 an hour and have an average take-home pay of $49.50 per week, without regard to seniority.

"What can you do for your family on a $1.65 an hour?" asks worker Mary Middledon, "When these kids get sick I can't afford a doctor. We live on rice and biscuits, and I'd like to give them a piece of meat now and then."

Poverty, of course, is no stranger to the area of South Carolina in question. The Lane plant is in Williamsburg County, one of the poorest counties in the nation, and the county with the most unemployment of any in the state. And many local leaders, such as Williamsburg state representative B. J. Gordon, worked actively against the strike because poverty and unemployment are so widespread already.

Many of the Oneita workers live in unpainted shacks, heated in the winter with pot-bellied stoves, and where families are often cramped into two or three rooms. The homes, for the most part, are inheritances from the days when most of the workers were croppers on nearby tobacco plantations. Thus Gordon, and others, could seek no good in a strike which would possibly leave the residents in even worse shape.

But the strike became more inevitable last summer when the management made unilateral changes in wages, working conditions, and hours without consulting union representation. The TWUA filed a charge of unfair labor practices against the plants, later won a NLRB cease-and desist order against the company, though it helped little.

When bargaining sessions in January of this year resulted in no progress, 700 Oneita workers voted unanimously to strike.

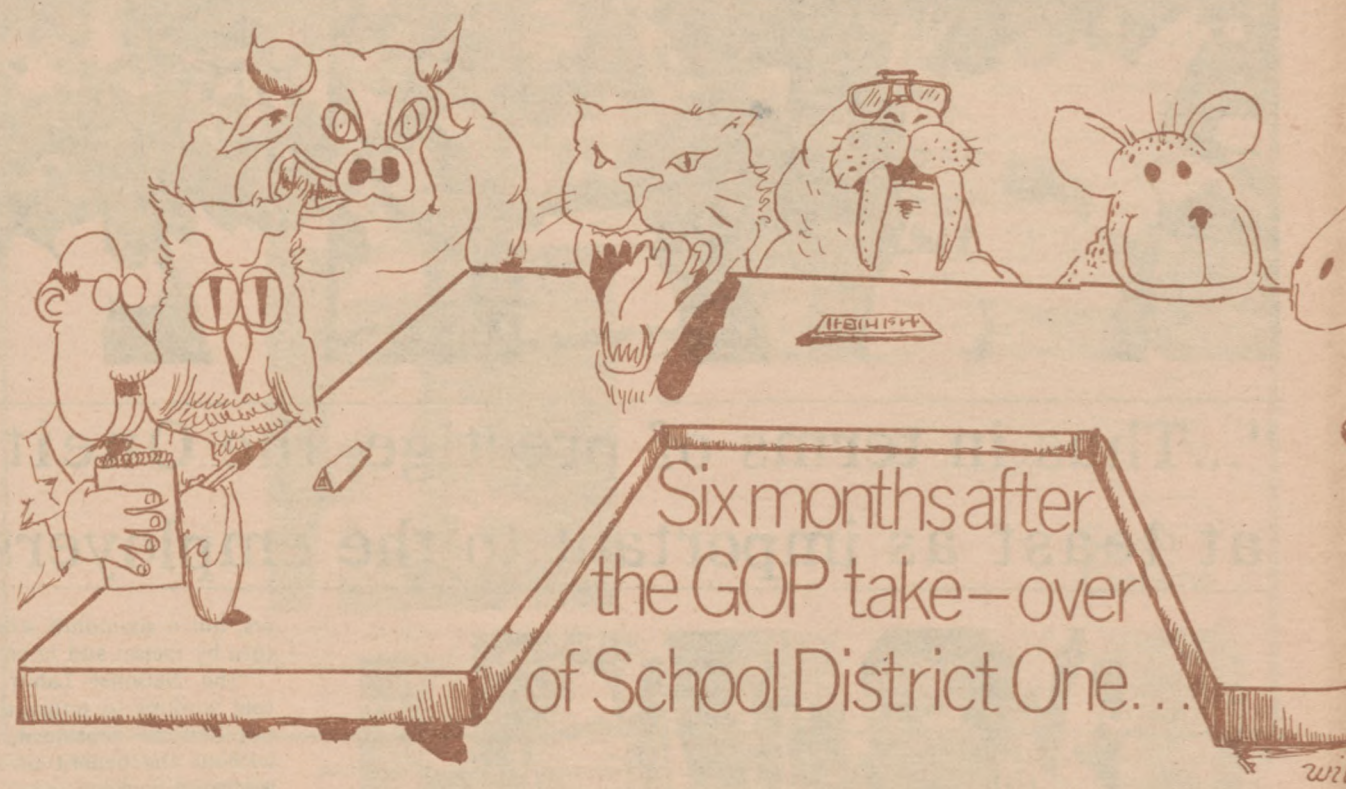
Only 10 percent of the textile industry in the United States is organized. The TWUA, based largely in the South, has gained representation for 175,000 of the 800,000 Southern textile workers. Yet in the Carolinas, where approximately half of all textile mills are located, organizing is almost negligible. For example, Burlington Mills, a textile giant, has 150 plants of which only one is organized.

"The textile companies won't stop at much to keep a union out of their mills," a union spokesperson says, "And any company that breaks the ranks of the employers' conspiracy is on bad relations with the employers' club."

The "employers' conspiracy" is often marked by sharp intimidation. The TWUA recently demanded an investigation of the J.P. Stevens Company, another textile giant, when it discovered that the motel room of one of its organizers in Wallace, S. C. had been bugged. The union has also charged the company with numerous violations of the law, upheld in recent court decisions, by illegally discharging over 100 workers and by threatening, interrogating, and spying on other workers and union organizers.

Thus in terms of prestige, the Oneita strike was at least as important to the employers as it was to the strikers. Just as the Charleston Hospital workers' strike in 1968 and the bloody strike of black and white steelworkers in Georgetown in 1971, the Oneita strike seems destined to be a landmark in union organizing in South Carolina.

ENJOY YOURSELF.
Italian House's Leaning Tower Lounge — for people who go out for the sheer fun of it.
Monday through Thursday 5-11 P.M. and Friday and Saturday 5-12 P.M.
The Italian House
1572 Sunnyside Drive adjacent to Richland Mall
Phone 787-7508



Six months after the GOP take–over of School District One...

by John Norton

It's been six months since the five-man Republican team took charge of school affairs in Richland County's District One. Their election by a two-to-one margin last November followed the most hotly-contested school board race in the county's history... maybe you remember Mooney Player, Deadline '72, and those monotonous television ads: "KIMBROUGH, KUSHNER, LINDER, SMITH, AND UPTON. VOTE FOR THESE FIVE. IF YOU WANT TO END THE CHAOS IN OUR SCHOOLS, VOTE FOR THESE FIVE. THIS IS DEADLINE '72."

You may also remember school board trustee Hayes Mizell who became in spite of the fact that his term had not expired, the focal point of vicious campaign tactics designed to play on the fears of middle-class whites still reeling from the effects of a rapidly integrated school system.

"The radicals communicate little social or moral education. Their theme is everything is beautiful," Deadline '72's John Gilbert told an audience in May, 1972. "Rape is beautiful. Extortion is beautiful. Obscenity is beautiful."

"Twenty or 30 super-rich radicals are hiding behind a cloak of anonymity and pay Mizell to disintegrate our school system," Mooney Player raged on more than one occasion. Player's innuendoes were directed toward Mizell's position as director of the American Friends Service Committee South Carolina Community Relations Program, which under Mizell's leadership had become a principal advocate for the complete desegregation of the state's school system. Player's charges were ludicrous, but in an election year which followed a semester of violent turmoil in the district's public schools, they had their cumulative effect. Player concentrated on building the myth that Mizell held some mysterious control over the remaining six Democratic school board members who were basically honest, decent, moderate citizens mesmerized by Mizell to the point that their usefulness had ended.

In the months preceding the general election, Player and others built the Deadline '72 organization into a powerful force—Player personally raised thousands of dollars for an all-out campaign battle to "seize control" from the incumbents. Sensing an opportunity for Republican victory, the county Republican party put together an impressive ticket of conservative white middle-class candidates. No one was particularly surprised when Deadline and its sister organization, "Parents For Better Schools," endorsed the entire Republican ticket after "careful consideration of the candidates of both parties."

The Republicans embraced the endorsement (and the Deadline money) and pursued a campaign platform comprised of a generous mixture of Mooney Player's smear tactics and "serious debate of the issues." Education in the district was simply going to hell, the Republicans contended, and what was desperately needed was the application of sound, conservative management practices and business acumen. The Republican ticket had plenty of both; it included a doctor, a banker, a public relations consultant, a computer science professor, and a management specialist. The Republicans derided the old board's emphasis on integrated education. Kimbrough, the physician, said, "There's a cancer in the schools, the kind that prefers integration to education, and we're going to cut it out." The team also criticized the incumbents for their lack of communication with the public, their failure to take a strong stand on discipline, their inefficiency, their lack of courage, and "a wide ideological split" which weakened the old board "to a point of inaction."

"The school system must come under 'new management,'" computer expert William Linder stated in October, 1972, "the management of a five-man majority that is high on competence and low on ideology."

Like sap, the low ideological profile tended to rise on occasion, as it did during an address to Deadliners at a September meeting when Kimbrough declared, "We recognize Hayes Mizell, Robert Moore (a Democratic candidate despised by Player for his alleged associations with Mizell) and their radical friends for what they are--an ultra-liberal minority that wants to control our schools even if they destroy the public school system as we know it."

It was politics, of course, though it was not really the kind of campaign you might expect from mature, level-headed business and professional men. From a purely political standpoint, however, the campaign was extremely effective. A "moderate white majority" gained control of Richland's black-majority district. The Republican team assumed office in January and the two remaining Democrats, Mizell and Columbia opthamologist Dr. Shepard Dunn, were relegated to back seats on the maintenance and educational standards committee.

While it is too early to fully assess or judge the performance of the new Republican board, their vigorous activities during the first six months of their term provide material which can be related in a general way to some of their campaign promises, the most significant of which were (1) a unity of purpose which would eliminate ideological differences and make way for affirmative action; (2) stricter discipline in the schools; (3) strong lines of communication between the board and its patrons; and (4) the use of sound management principles in the operation of the district.

UNITY

"We have the kind of team that can do the job, and we are a team, make no mistake about that."

—Mike Kushner, July, 1972

Team effort. Without a doubt, this was the key Republican phrase during the 1972 campaign. How does the team spirit fare after six months in office? Well, perhaps it is unfair to hold any group to a promise of unity; our entire democratic system is geared the other way. But the team did promise unity and apparently a majority of the voters thought it was a good idea. It just hasn't worked out that way.

A year ago, critics of the Republican board candidates often make the remark that it was difficult to distinguish one candidate from another. During the past six months, however, the Republican personalities have definitely emerged--and they have not proved entirely homogeneous. With a margin of five to two, the team vote could conceivably carry every issue, but on a number of important issues, including rezoning, development of personnel policies, discipline, and others, one or more Republicans have sided with the Democratic minority--Dunn and Mizell--who vote together on most issues. The most recent split came at last week's board meeting when a much-debated motion supported by Mizell and Dunn passed on a 2-1 vote, to the surprise of everyone, after three Republicans abstained, failing to support a fourth who opposed the motion. On another occasion, Kimbrough, in his position as chairman, broke a 3-3 tie in favor of the position held by Dunn and Mizell.

The team still votes together on many issues, of course, but regular visits to the bi-monthly meetings should convince observers that the much-heralded unity has given way to personal convictions which frequently have not been unanimously held. In fact, some animosity appears to have developed between the board's most vocal member, Mike Kushner, and chairman Kimbrough, who frequently rules Kushner's motions out of order, which generally makes Kushner pout (Kushner's pout consists of locking his teeth together and rapidly contracting his smile muscles).

DISCIPLINE

"The present school board stands weakly on discipline. They think you cannot control the actions of students and so they haven't. We intend to place the schools under a specific discipline code. We shall stop anti-social behavior."

—Don Upton, July, 1972

In March, the new board proposed "sweeping changes"in the district's discipline policy—a policy which had been adopted by the old board only eight months before. The changes would have removed students from disciplinary hearing boards, lengthened the number of days a student could be suspended without a hearing from five to ten, and established corporal punishment as official board policy. Community reaction, both liberal and conservative, was immediate. Members of parent, teacher, and principal advisory groups complained that they had not been consulted about the changes. Black parents, pointing to statistics which showed that black students accounted for 77 percent of all suspensions, claimed the new policy had racial overtones. Teachers and principals complained that the corporal punishment provisions were too broad. The most violently opposed provision was the removal of students from hearing panels, a change strongly supported by Kushner, who contended that adults appearing before the boards should not have to contend with student interrogations.

Reacting to strong community protests, the Republicans eventually compromised by toning down some of the most objectionable portions of the new discipline code. The final code was more stringent than its predecessor, however. It eliminated a provision which required under most circumstances that the accused be allowed to face his accuser. A signed statement is now adequate. (The Republicans voiced a fear that slick attempts could "shake" the testimony of witnesses, thus intimidating potential witnesses.)

Also in keeping their promise to tighten discipline, the Republicans spelled out specific actions which would not be tolerated, e.g., the use of blackmail or coercion to carry out acts of extortion or failure to obey an order of any school teacher or other school official. (It is perhaps too early to predict whether the new code will, in Upton's words, "stop anti-social behavior.")

COMMUNITY INVOLVEMENT, COMMUNICATION, AND SOUND MANAGEMENT TECHNIQUES

"The flow of information shall be a two-way affair: from the board to the citizens and from the citizens to the board. The desires of parents, teachers, and students deserve the board's highest consideration.

—Don Upton, September, 1972

"After all, school board business is management and management is attitude, and this school board has a bad attitude."

—Mike Kushner, July, 1972

During the campaign, the Republican team frequently charged that communication had broken down between the incumbent board and the community. The charge was based largely on the fact that the board had instigated a plan of forced busing in compliance with orders by federal authorities "without informing the community of its plans." The charge was exaggerated—the incumbents had established a citizen's advisory committee composed of representatives from each school in the district who served as a communications channel between the board and the community. Nevertheless, the new board promised to do more. Thus far, they have failed to live up to that promise completely. It must be said that following their election, the Republicans—primarily Linder and Kushner—held public hearings where community people appeared to voice complaints and concerns about the operation of the district. The board also agreed to hold quarterly board meetings in various schools in the district, an agreement which has been partially kept. But public hearings have not succeeded in establishing good communications. The conflicts which arose over a lack of publicity on the discipline code revisions are an example. Opposition to the board's methods came not only from its traditional adversaries, but from its supporters as well. "I voted for these men," one irate parent said, "but I'm not happy about their failure to inform us about important issues such as this (discipline code) business." The Richland District One Teachers Association complained in March and again in May that the board was disregarding their views and opinions. "We are there, we work with the students and know the problems first hand," the association's president said. Another member added, "There are some things that you don't learn except in the classroom."

The tendency of Kushner and Linder to ramrod certain motions through with a minimum of discussion and debate seems in direct contrast with their public statements lauding sound, conservative management techniques. "In an era when it is fashionable to make change—sometimes for the sake of change—it is difficult to maintain the status quo," Kushner wrote in a letter to the *Columbia Record* recently. "I believe... any change should be thoroughly analyzed and evaluated BEFORE it is implemented. A cost-benefit analysis must be performed. In this case, not a monetary cost-benefit analysis, but an analysis of the cost to parent confidence and student morale." (The letter was in reference to a board dispute concerning the grading system used on elem-

A brief, subjective profile

"...You just don't run a school district like a machine...you just don't..."

What follows is a brief, extremely subjective profile of each Richland School District One board member, drawn from observations, statement, and public comment.

Dr. Edward E. Kimbrough—Kimbrough was pre-selected by the Board's Republican majority to become chairman and has served in this position since January. Although Kimbrough was prone to use heavy-handed innuendo during last year's campaign, most board observers indicate he has been a good chairman, working to alleviate hostilities between old and new board member. The orthopedic surgeon is soft-spoken, but runs board meetings with a firm, generally non-partisan hand. Although his voting (when he is required to vote) reflects a conservative educational philosophy, he's not a reactionary. "Education has not been improving fast enough," he said several months ago. "The one thing we can control is the quality of education. . . if we have a will to."

Dr. William H. Linder-Linder, who teaches computer science at USC, smiles a great deal and appears accomodating. He has been the most outspoken advocate of public school board hearings and has fulfilled a Republican team promise by visiting regularly in district schools. Linder is given to paranoid outbursts, however, which are generally directed toward the board's two Democrats. For example, at a recent board meeting, Linder introduced a motion which would require that individual student achievement scores be sent home as a means for parents to judge a child's academic standing. The Democratic minority strenously objected to the motion on the basis that raw achievement scores are misleading and require expert interpretation--a contention which was supported by Dr. Brandon Sparkman, the new district superintendent. Linder went into a tirade, charging that the Democrats were trying to "cover up" the educational shortcomings of the district, a theme which he has expounded upon at a number of board meetings.

Michael Kushner-Even Kushner's critics have complimented his performance as chairman of the maintenance and building committee ("He gets things done by making an ass out of himself," one said.) Kushner's campaign speeches were filled with talk about the necessity of proper management techniques in the operation of the district, a reflection of his professional position as production control manager of the Westinghouse nuclear fuel facility near Columbia. Kushner has a tendency, however, to ignore an old management maxim, "People perform better when they are recognized as human beings." In dealing with fellow board members and with the district administrative staff, Kushner's manner is generally abrupt and authoratative. His educational outlook is extremely conservative; during a controversy over the student discipline code last spring, Kushner adamently opposed the retention of students on disciplinary hearing panels, arguing that "many adults don't like being questioned by students."

Edward D. Smith-Smith, who displays a bullish eagerness to wrestle with any problem, has been the most consistently-praised board member. Drawing on his financial experience as assistant vice president for sales with Citizens & Southern Bank, Smith has, in the words of one active District One parent, "come up with some really good financial ideas for the school system." The Republican banker has been extremely critical of the management of some district monies controlled by the county treasurer's office, which he says have not been invested properly.

Like the rest of the team, Smith's educational views are very conservative. Like Kushner, he is often abrupt and authoratative in his treatment of staff members and minority board members (particularly Dr. Dunn), but unlike Kushner, Smith can be gracious at times, as he was recently when he went before Richland County Council in an (unsuccessful) attempt to head off a millage cut.

Donald N. Upton—Upton is the board's resident iconoclast; while he often agrees with his fellow Republicans, he has no qualms about supporting an unpopular point of view... he's not the type to head for the men's room when a sticky issue comes up. Perhaps due to his background as a public relations consultant (he currently holds a state government job), Upton is the Republican team member most vocal about the enhancement of the board's public image and has been working—thus far unsuccessfully— to develop a comprehensive public relations policy. Upton and Kushner are probably the most conservative members of the board; both voted against sending a letter of assurance to HEW concerning the district's ability-grouping policy because "it's nothing more than the federal government telling us we have to operate our schools on a quota basis."

Dr. Shepard Dunn—Dunn has served on the school board since 1968. District parents describe him as the most amiable and concerned member of the board; "he's always willing to talk with you and work with you." Since the Republican takeover, Dunn has worked fairly closely with the other Democratic board member, *M. Hayes Mizell*. Both Dunn and Mizell have attempted to avoid open warfare with the Republicans, but Dunn has become increasingly vocal about what he considers attempts by the Republicans to force through motions without timely debate. Last month, Dunn walked out of a board meeting where Republicans were attempting to abolish the citizens' Education Advisory Committee, an action which resulted in the loss of the quorum needed to pass the measure. The Columbia opthalmologist is by nature easy-going and somewhat defensive, and he appears ill-at-ease among the five Republicans, all of whom speak like members of the Committee to Re-Elect the President.

M. Hayes Mizell—For an ultra-liberal (Kimbrough's campaign term), Mizell has maintained a fairly low profile at school board meetings during the first six months of the Republican tenure. Mizell has been accused by some board members of working behind the scenes to mount opposition to Republican proposals he disagrees with. Mizell doesn't deny this, but adds "I've voted with the Republican members whenever possible."

---

entary school report cards. Last year, upon the advice of the teachers' committee, the old board began a two-year trial period of a new grading system, which was to be evaluated at the end of that time. Kushner argued, rather ironically, that the system should be changed immediately, despite a survey indicating that a majority of teachers and parents favored the new system.)

One explanation for the seeming dichotomy between the board's conservative views and its frequently rapid actions is that Kushner and others feel a change can be "thoroughly analyzed and evaluated," as he puts it, without the assistance of community and professional groups interested in voicing an opinion on issues concerning them. While that's an extremely subjective analysis, it seems supported by facts. Examine the situation concerning the board's abolishment last week of the Education Advisory Committee, for example.

While that's an extremely subjective analysis, it seems supported by facts. Examine the situation concerning the board's abolishment last week of the Education Advisory Committee for example.

The EAC, made up of community representatives from each school in the district, was established several years ago by the district trustees because, in the words of the document creating the body, "keeping a finger on the pulse of public opinion regarding the schools is not always an easy matter for the board." The committee's assignment was to "serve in an advisory capacity in matters pertaining to the total operation of the schools." During its first year and a half of operation the EAC served as a two-way channel between parents and district officials and provided a forum through which concerned and/or disgruntled parents could speak. Under the direction of the board, the committee also conducted several studies, gathering public opinion and information on such issues as grading systems, the use of student I.D. cards, and racial problems in the public system. Last winter, the EAC conducted an examination of district schools and reported to the board on the physical condition of buildings and grounds.

After six months of virtually ignoring the EAC, the Republican board members announced several weeks ago that the committee would not be reappointed when the terms of those serving expired on June 30.

The EAC members protested vigorously, demanding to know why the board had acted without discussing the issue publically. The EAC members were supported by Mizell and Dunn, the city's daily papers, and a number of professional groups, including the district principal's committee.

In moving to abolish the committee, the Republicans contended that the EAC was ineffective and should be replaced by a series of ad-hoc committees, formed for specific purposes and made up of "individuals who have some expertise or interest in the area of the assignment." Statements of the Republicans concerning EAC indicate that the board members felt the committee was too partisan, too vocal, and lacking in the kind of expertise which made for good management of the district. "The School Board. . .recognizes the need to obtain citizen and community input on vital matters confronting the Board," the motion to abolish read, "(but) the Board also recognizes the need to function in an organized, efficient and objective manner."

"I think it's very clear to me and the majority of the board members," Kimbrough said before the motion was passed, "that the board has not been well-served by the Education Advisory Committee...."

The question of the committee's objectivity is open to debate; while its members include black and white, male and female, blue and white-collar parents, its most vocal members were a small group of women who had been increasingly critical of the new board's refusal to assign any specific tasks to the committee (most EAC members feel the board action was a result of this protest). "We asked for some direction from them," former EAC member Shirley Lord says, "What did they expect of us? What did they want us to do? We asked, but they never responded. They just said we have not been here long enough to really know what we want to do with you."

Some former EAC members are bitter because they feel the Republicans simply could not reconcile their well-publicized management philosophy with the idea of drawing information "from a bunch of brainless housewives," as one member put it.

Republican Ed Smith told the board at one point that an EAC member had come to him and declared, "I'm just a housewife; I don't know anything about running a school district."

"These (Republican) board members are missing the whole point," another EAC member said last week after the committee had been abolished. "The good thing about our committee was that parents who knew nothing about the school system could come to our meetings, and sooner or later, they would begin to realize that their problems were our problems too. When the old board was in office, we could go to them with those problems and get some response. Now they're going to have committees of experts. They're going to have a lot of information on paper and a lot of ideas from people who are intelligent and who can look at a figure, but they're not going to get the personal-type communication that we were getting and have had in the past."

One of the major concerns voiced by both black and white EAC members was that the elimination of the committee would silence the only school-supported opinion vehicle for blacks. The Republican members have displayed uneasiness on the subject of race since they assumed office, and understandably so. The 'team' vote in traditional black precincts during last year's elections was practically non-existent.

"The representatives from black communities have built up relationships with whites through the EAC," a former committee officer said. "I think we're going to lose this relationship. The majority of the black community is very leery of the five Republicans and they feel total isolation now. I really and truly don't think this loss of black communication bothers them very much. Maybe they feel the problem is going to go away. Well, when you consider the district is majority black now. . .you can't ignore the majority. . .it's not going to go away. The board is going to be isolated whether they want to be or not. People don't understand why all of a sudden they're cutting off this and that and the other."

"We put in a lot of long hours last year when we had all the racial problems in the schools," another member added. "We were able to get black and white parents together with black and white students and get at some of the problems. Who's going to do that now. This board?"

Some former EAC members indicate they may run or find someone else to run in the '74 school board elections, when three seats--Mizell's, Dunn's, and Smith's--will be open. "If we don't," one mother declared, "we'll have seven like this instead of five."

The most frequent criticism of the new board appears to be that they lack sensitivity; that their strongest platform plank--a sound managment team--has been their biggest liability as well as their biggest asset. "Admittedly, these individuals have made positive contributions in this (management skills) area," a district employee said. "But most of them don't deal with people very well. You can't run a school district like a bank, or a business or a factory. Parents aren't like stockholders; students aren't products; profits here can't be measured in dollars."

Faye Wooley, the outspoken chairman of the now-defunct Education Advisory Committee, put it this way: "You just don't run something as big as this school system that revolves around people like a machine. You just can't do it."

the arts

Robert Bristow's 'face full of glass'

"...But if it is precisely this sort of honesty, this insistence on seeing things which has often gotten him into trouble..."

by John Marion

Robert O'Neil Bristow, author and teacher, is one of those men who has been there, as is commonly said about others of his ilk.

His face is hardly a thing of beauty, but is tremendously appealing nonetheless. It is in a category by itself, somewhere between an old road map--say the one Columbus used the first time around--and an etching reflecting the booze and broken windshields of days gone.

The smile is easy, and each of the ravines surrounding the mouth reflects gleeful exurberance. The face is the perfect reflection of the man, and the face is certainly not an ordinary one.

Bristow resides in Rock Hill and teaches writing at Winthrop College, an institution whose state of innocence has been, at least until recently, almost legendary throughout South Carolina and much of the Southeast. It would not seem to be the ideal home for an author of Bristow's kind.

But Bristow, who has been at Winthrop for 12 years, disputes that reputation. "For one thing," he says, "there is a great deal of talent here; I have found some very fine student writers. I also like having time to write without worrying about next month's rent."

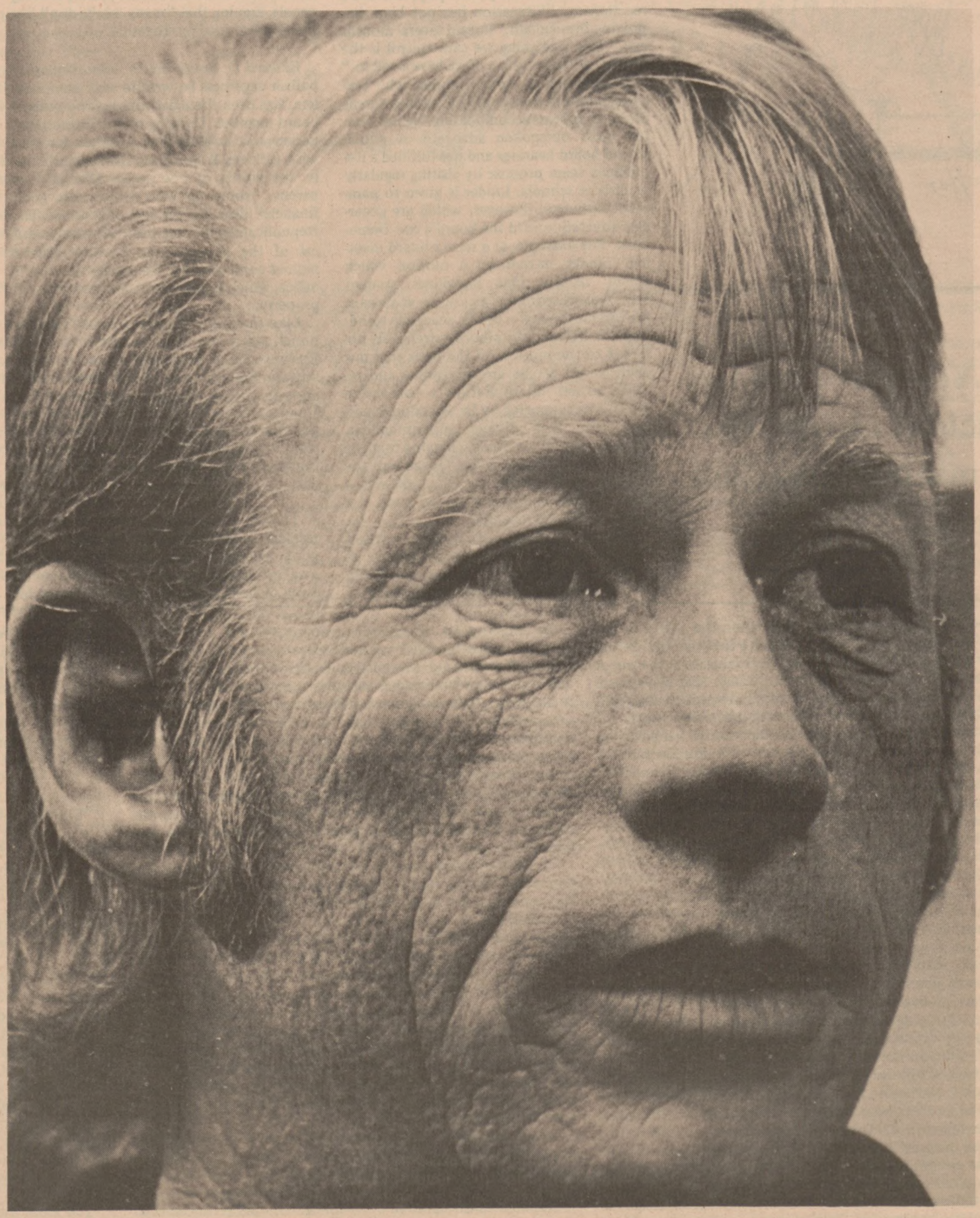
And in the years that he has been teaching there, Bristow has proved to be more than adequate, with three published novels and another on the way. His *Time For Glory* and *A Faraway Drummer* have movie options, and something should be forthcoming within the next two or three years.

Bristow's attitude is skeptical: "I'll believe it when it happens," he grins. "I have an enormous amount of bad luck, but I always come back. I'm a cynic, I guess, but I'm a happy cynic.

"I think you have to live life to write about it," he says. "I'm using a local college campus as a setting in my next book, and I'm going to go down there for a while and breathe it in, you know, the atmosphere, the looks, the feeling of the place. I want to feel like I know it; I want it to be personal for me."

But it is precisely this sort of honesty, this insistence on seeing things first hand which has often gotten him into trouble. While familiarizing himself with a black section of Rock Hill, a bit of research which plays a major part in *A Faraway Drummer*, he narrowly escaped being killed by two young men.

"Sure it was stupid, but what the hell, Anyway, I went down there, trying to find a black bar that I could use in *Drummer;* I knew what I wanted, but I wanted to be there, and to hopefully be allowed to come back. So I was driving around and saw these two guys and asked them where I could get a beer, since every other place in town was closed. They said they would show me if I gave them a lift. So I did, and one got in the front and one got in the back, and the next thing I knew there was a blade in my neck. They told me to drive, and I told them they could take my money and the car, but I think they just wanted me; I figured they were going to take me out, dance on me awhile, maybe even kill me. So I sped up, jerked the wheel around and turned us over in somebody's front yard. Hell, those two are long gone, though one of them must have been hurt pretty bad because of the blood. I was all messed up, and was laid up in the hospital for quite a while."



At this point, Bristow begins to make jokes about his "face full of glass" and one gets the impression that this same sort of thing has happened before, and will, in all probability, happen again.

Bristow himself seems to think so. "Back when I was in Oklahoma (before arriving in Rock Hill). I was visiting men on death row and was sort of investigating prison, and then it dawned on me that I had to see it, you know? So some official took me down, boy, and there it was. Had all these thick leather straps on it, for hands, arms, chest, legs, everything. And there was this box on the wall with this big red handle, so I figured, that, you know. . . .Well anyway, I sat in the thing. And I closed my eyes and thought for a while. So then this old guard, and I mean this old bird had seen everything, and he didn't smile but just looked right through me and said, 'Got us a legend 'bout that chair. Person who sits in it who ain't suppose to dies. Viluntly.' And then he sort of grinned, and I asked him why he hadn't told me that before I sat down, and he said, 'Cuzz ya didn't ask.' I thought a lot about that when I was laid up."

Bristow is a professional writer. He has written three earlier paperbacks, which he won't discuss, although one was to be made into a movie. He's done work for newspapers, girlie books (though he is quick to point out that in those time those maga-

zines also carried fiction) and for Alfred Hitchcock Magazine.

Bristow has never written pornography, or used a pen name. "I don't like terms such as 'hack' or 'potboiler' or anything that puts a writer down. Look, I've written some bad stuff, but I can live with it. To me the important thing is to do it; if somebody writes better than somebody else, well, that's the way it goes. I myself work fast, and don't read anyone else while I'm doing it. But I don't write simply for money, although I get paid for my stuff. Faulkner wrote *Sanctuary* in about six weeks, because he needed the money, but he did not write it simply for the money: I think he was incapable of that. Anyway, I write primarily because I have to; it's sort of a catharsis with me and satisfies me in a way that nothing else does. But as I tell my classes, you always have more than one wagon and writing happens to be mine, although I don't think more or any less of a person if he doesn't do it himself."

His last three hardbacks are blendings of his own personal experiences and the lore around York County.

His father, for example, is a major influence in *A Faraway Drummer*, the current book, for it was he who played the banjo and instilled a love for that instrument in his son. Bristow's hero in *Drummer*, Fletcher Tippey, is, naturally enough, a banjo picker.

But of more significance is the philosophy that runs not only through the book but deeply in the person of Robert Bristow himself. "I learned a lot from my father," he recalls, "but I guess the most important thing he taught me was honesty and self responsibility. He always told me to do what I wanted to do and that if I got into trouble for it, to shut up about it, take my lumps, and go on from there."

And this is certainly the delightful Fletcher Tippey, although where Tippey ends and Bristow begins is blurred indeed.

Bristow also uses the local color of York County as well; a scene in which a drunken Fletcher chases people out of a local bar with a chain saw and gleefully carves it up is based on an actual incident that occured in Fort Mill about two years ago. Moreover, the town of "Yorksboro" plays a major part in his novels, and is much more similar than dissimilar to its model, York.

"You know," he announces happily, "I have this thing with peas. You remember in the book where Fletcher puts a dime under his drink and $700 on the table and is betting it on how that dime will read? Well, I did the same thing in a supermarket in Norman (Oklahoma). I was really broke then, and the wife and kids and I went shopping, and here was the owner of this whole grocery chain, I mean of the whole shootin' match, bagging gorceries. And all of a sudden I just knew. I took a can of green peas, put it on top of a dime and told him twice the price or nothing for the groceries. He was real nice, and tried to talk me out of it, but when he realized it was a challenge, you know, he had to do it."

Unfortunately, Bristow lost. "I told the manager to get someone to carry the groceries out, since they were mighty expensive and I didn't want to drop them. My wife couldn't believe it and asked what we were going to do. I told her we would get along, somehow, just like always."

"Well, in the thing I'm working on now, I have the heroes robbing this 7-Eleven, but they get fouled up when somebody throws a can of peas at them. It's going to play well."

The thing that endears one to Bristow is his apparent unflappability. Whereas he is the first to announce his bad luck, his accidents, his mistakes, he is also capable of laughing at them and living with them. It is this sort of endurance that is such a vital part of his character and work.

Fletcher Tippey pays his dues, gets put in jail for his refusal to betray his own morality, and yet comes out, goes home to his wife with whom he will presumably live even after if not always happily. Fletcher, unlike say a rather similar Cool Hand Luke, does not get it in the end, a nice twist that crucified, anti-heroes. "I have this friend," he begins, "who is the nicest guy in the world when he is sober, but unbelievable when he is drunk. He gets insanely jealous of his wife, and will blow his top before he knows it, and then totally forget that anything happened.

"Well, I visited them once, and he quietly went out of the room, came back with a gun, pointed at my head and said, 'What did you say to my wife? I was really caught off guard, you know, and didn't know at first what he meant, but I soon found out. So I thought, 'Well, this is it, that crazy bastard's gonna shoot me. Guess I'm ready. 'It was fun,' I said, and told him, 'Look. If you're gonna, go ahead and shoot, but quit crappin' around being so damn dramatic and making such a fool out of yourself.' Damn if he didn't drop the gun while I got out of there. The next day, he didn't remember a thing."

THE CYCLIST

"The Best Bicycle Shop in Town"

911 sumter st.
columbia, south carolina

11-5 Mon.-Sat. 253-3625

sandlapper

BOOKSTORE & GALLERY, INC.

Featuring

The Finest in Backpacking and Camping Equipment

by GERRY and Alpine Designs

·Packs and Frames·Tents·S

New Super Sweater

The Super Sweater features: 1.9 oz. Ripstop nylon inner and outer; large, down-filled pockets; durable, self-repairing nylon coil zipper; flap behind zipper to seal out drafts; elastic cuffs. Hood optional

Gerry Mini Stove

World's most compact cooker...big yo-yo size; 4½ x 1½ closed. Assembled and open for business, it's 4½" tall. Self-contained. Lightest, too: 7 ozs. Assembly and cleaning tool included. Cook for 3 hrs. on 1 GERRY Mini Fuel (not included).

Freeze-Dried Foods—Richmoor·Mountain House·Tea Kettle

400 West Main Street, Lexington 359-6571 Monday - Friday 9-5:30

Theatre/One Acts I

Pleasant relief

"...The directors here have made an auspicious debut..."

by Mike Smith

Program II, presented by the Workshop Theatre, consists of four one-act plays, and will run July 20-24 and August 10-14. "Mrs. Dally Has A Lover" is directed by Johnny DeHart and features Myrna Rodriguez and Charles Shain. "Postcards" is also directed by DeHart and features Sandy and Joe Dillard. "The Loveliest Afternoon of the Year" is directed by John Whitehead and features Terri Mol and Terrell Green. "In the Shadow of the Glen" is directed by Malie Bruton and features Joe Dillard, Cynthia Gilliam, Bill Mould, and John Marion.

Men and women, in and out of love, face many personal problems—some of which Workshop Theatre's One-Acts I considers in a light-hearted, pleasing evening of varied entertainment.

Indeed, the four short plays on this bill offer something for everyone—Realists, Experimentalists, or Irish Classicists—in their examinations of an unfaithful wife, a doting couple, a "big city" pick-up, and a nasty old man.

Each play, in turn, presents "just plain folks" at rather frightening moments in their lives: during confrontations with those maddening feelings of doubt, suspicion, fear, loneliness, and meaninglessness which enter at just a second's notice. Fortunately each playwright involved here attempted to examine these "trying times" with laughter instead of tears. And so has the Workshop Theatre.

Consider, for example, the longing of Mrs. Dally as she confronts Frankie, her young stud-lover, in a seedy, little kitchen scene entitled "Mrs. Dally Has A Lover" (for want of something better). Mrs. Dally—a late-thirtyish, unhappy housewife married to a pig who drowned the only spark of meaning in her life, her son—not only fears that Frankie may desert her, but she also faces the cruel fact that her love may never have had any meaning for him—that despite her sincerity and love, she has failed to communicate with this young man.

Praise the Lord that playwright William Hanley *has attempted* comedy, for he has at least written some snappy, dead-pan one-liners which do something to relieve the burden of having to listen to the rest of his dialogue.

Unfortunately, Johnny DeHart's lax pacing deadens the jokes and lathers the soapier elements in the script. Myrna Rodriguez as Mrs. Dally fights valiantly to achieve some credibility by suggesting a warm, well-meaning character. Charles Shain (Frankie) knows how to look bored and how to sit, and he has memorized his lines.

Though Mrs. Dally may have had a lover no one in the audience seemed to care. The opening night audience openly rebelled as this play ended—creating its own intermission. Everyone dashed outside for a chance to shake off some very bad feelings. Back inside, "Postcards" worked an immediate cure for everyone's spirits.

At first glance, Margaret and Leonard appear as mad as hatters during a discussion of their unusual 30-year-old marriage. Unlike most married folks, these two people have spent everyday of their lives together engaged in their very serious life-work—writing postcards to the famous. Like all of us, they are searching, in the best way they know, for some meaning to their existence.

Margaret and Leonard live in a blissful state: side by side—a scrivener's stoop for him; desk and chair for her. Each in turn writes and reads briskly-worded postcards containing adverse and or favorable criticism, a bit of good advice, and, of course, a "Best Wishes."

Physically, Sandy and Joe Dillard are a freaky twosome—Lady Bird Johnson and Abraham Lincoln. Mr. Dillard presents Leonard as a benign maniac—a bit over the fringe, but well-meaning and kindly—dedicated to a cause. He has fire in his eyes as he dashes off card after card and lovingly discusses his work. Mrs. Dillard performs Margaret as a loving, faithful zealot-convert full of good cheer and always ready to fight the "good fight". They suggest separate personalities as well as the unity of marriage.

Director Dehart treats James Prideaux' comic play with great care and delicacy. He has deftly moved his actors through a broad yet perfectly controlled and believable performance without destroying the spontaneity of this outlandish comedy. "Postcards" kept the audience jumping and responsive for the following play.

"The Loveliest Afternoon of the Year" haunts and mystifies. A young woman from the heart of the country—industrial Ohio—encounters an odd young man in a New York park. She has come here to escape for a moment the hubbub of the strange city. He has come to escape the absurdity of his hideous wife and children and the futility of his job as a seeing-eye human for a blind dog.

As he fascinates her with "lies" of real-life absurdities, they move like coocoo-clock figures to the faint and rhythmic sounds of circus music like targets in a shooting gallery. Ultimately, their real love meets disaster in a violent world; it is too precious and fragile to exist.

John Guare's play uses a "voice-over" technique as well as direct action to tell this simple story. He achieves a totally objective effect which carries the audience through the fourth dimension of past, present and future. His characters are real people. She is certainly a true type—small town girl in the big city. Though faced with a more absurd existence, he too reveals true humanity in his need to escape that life.

John Whitehead's direction brilliantly captures the spirit of Guare's play. He has worked the playwright's diverse techniques and many gifts into a beautiful whole which pleases visually as well as aurally and mentally. His harmonizing of the death scene thrills as it flashes cinematically before us. Sense and method merge as one for some refreshing and touching moments of entertainment.

Terrell Green plays the man with great zeal. His "uptown" character opens himself to the audience, revealing a young man who has become trapped in his search for simplicity, communication, and love. Through his outlandish method, Green has created a round, humorous, touching character motivated by believable dreams and needs.

Terry Mol balances wide-eyed innocence, bashful curiosity, and radiant sincerity to present the young women as a small-town Alice lost in a frightening, bewildering Wonderland. She manages to create personality and feeling from a stereotyped role.

In spite of a grim title, "In the Shadow of the Glen" did nothing to destroy the pleasantness of the two preceding plays. Most people who have an acquaintance with the work of J. M. Synge know him through two other plays—the tragi-comical "Playboy of the Western World" and the bleak "Riders to the Sea." Though ambivalent in tone, "In the Shadow of the Glen" managed some fine comic moments as well as a poignant touch of emptiness and loneliness.

Nora Burke dutifully lights her cabin and awaits visitors to her husband's wake. Into this house, almost isolated from society, touched by death, comes a brash young man—a tramp—with a condescending way about him. When Nora leaves to check on preparations for the wake, her dead husband Daniel comes alive and reveals to the bewildered tramp an odious plan: by feigning deaht, he hopes to catch his young wife involved in some infidelity. Through a comic turn of events, old Daniel's paranoid delusion goes awry, and the youthful Nora triumphs over her aged husband—a hobgoblin with a small mind.

Synge has taken the basically comic arche-type of the May-December wedding with nosy, doubting husband and rounded it into a fresh and witty work through a strong, realistic vision which draws the audience into the real-life world on the edge of the Irish marshes. He has concocted a brilliant confrontation between age and youth in an amazingly short period of time.

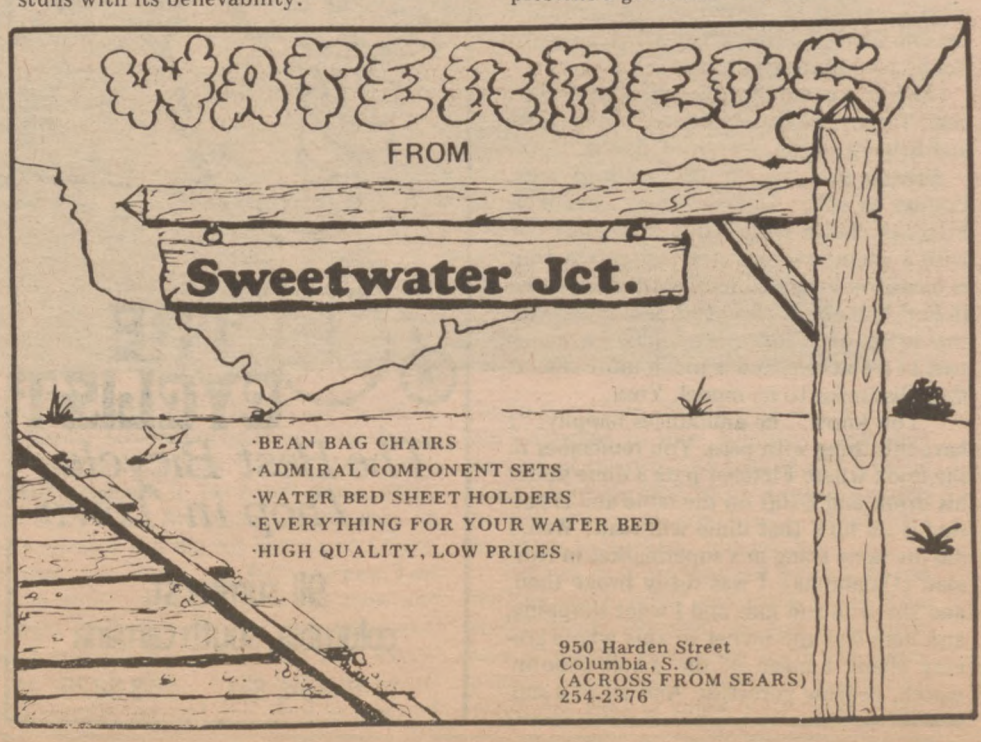
Malie Bruton controls this work with a zestful and sparkling pace. Under her intelligent direction, every object on stage—human or not—works together to form a completeness of action and thought which stuns with its believability.

Some stylish performances also brighten the production. Cynthia Gilliam as Nora, captivates the audience—pulling us immediately into the world on the stage—in the first moments of the play during her confrontation with the tramp. Her "perfect" Irish accent and her ability to handle Synge's comedy and poetry with such ease and naturalness are only two reasons for arguing that Gilliam delivers a dynamic, first-class performance full of subtle feeling and a surging life-force.

Fortunately, Bill Mould as the tramp and Joe Dillard as Daniel match her fervor. Mould's tramp is a man full of poetry, mystery, and adventure. Dillard presents a formidable contrast as the crotchety and despicable Daniel—a man who is perhaps too plain.

Jennifer Atkinson produces some dazzling lighting effects throughout the evening. She has expertly captured the play of shadow and light to be found in an Irish shanty on a dark night in "In the Shadow of the Glen" as well as the audacious color of "The Loveliest Afternoon of the Year." Each production, managed by Karl Allison, is technically first-rate.

The persons who directed these plays make auspicious Workshop debuts. Each has chosen difficult plays which—with the exception of the opener—offer pleasant relief from Watergate hearings, weeknight baseball, and everynight reruns. One Acts I presents a good time for all.



Music/Witnosh

A bad week indeed

"...Nilsson has taken classics and made them so dull that not even President Nixon could say anything nice..."

by Tom Priddy

Harry Nilsson isn't out to get Mike Nichols' job. He just likes to make records the way Nichols makes films.

Every Nilsson album since *The Point* has been made with the limited scope and narrow perspective of a film director. *The Point* was a beautiful children's story with very successful pop music. *Nilsson Schmilsson* was Harry's first rock album. *Son of Schmilsson* was almost entirely satire and comedy. All were successful in their own ways because Nilsson had one goal in mind for each and knew which elements of his talent were necessary for each concept.

Just like Mike Nichols' film characters, Nilsson's songs were minor characters that belonged to only one album. Imagine "Without You" on *The Point*, or "Me and My Arrow" on *Nilsson Schmilsson*. They just wouldn't go.

Nilsson's latest album, *A Little Touch of Schmilsson in the Night* (RCA), contains another batch of characters indiginous only to this album, but instead of a successful cast they're a group of old wanderers who seem to have gotten together for an impromptu one-night stand. Nilsson has resurrected a bomb every bit as boring as this year's version of "Lost Horizon." The writers of these 20's and 30's tunes might be tempted to sue for defamation of character.

Nilsson has taken old classics like "For Me and My Girl", "It Had to be You". "Makin' Whoopee", and "You Made Me Love You" and made them so dull that not even President Nixon or Debbie Reynolds would be able to say anything nice about them.

Where *The Point* required Nilsson's narrative talents to shine, and *Son of Schmilsson* took a good sense of humor and a touch of the absurd, *A Little Touch* simply required Nilsson's outstanding voice. The album was produced by Derek Taylor, and Gordon Jenkins did the conducting and arranging, so all Harry had to do was sing the way he knows how. Just a bit of that range, only a tad of the strength of "Without You", and the oldies might not seem so old at all.

The fact that there isn't a single guitar or trap set on the entire album should have made no difference. But Nilsson simply doesn't come through. His voice is controlled, possibly even unsure, and there is no strength in it; no passion. It's the least successful album Harry's made.

True, he changes some of the words to make them a bit wittier, but he leaves most of his personality completely out of the production. In fact, on *A Little Touch of Schmilsson*, a little touch of Harry is all we get. The songs have all been done this way before. Harry added nothing. And nothing is what we get.

* * * * * *

When the kiddies stopped getting anything out of television someone came up with Sesame Street. The straight pitch of Romper Room didn't work anymore. The kids had to be coaxed into learning. Sesame Street may have been a little unorthodox ("This portion of the program was brought to you by the letter Q"), but since the end was successful the means could stand to be a little weird.

On Jethro Tull's first few albums the means was everything. There was really no point to be made, just a few songs about their friends, their home, and a couple of girls they knew.

Aqualung was the first album on which the end was just as important as the means. It was Ian Anderson's thoughts about God and the way he worshipped, and the lyrics and the way he's worshipped, and the lyrics were as well-written and interesting as the music was entertaining.

On Tull's latest album, *A Passion Play* (Chrysalis), the end is everything, and the means is terrible, and all but forgotten.

Anderson's concept is again an interesting one. It concerns our method of worship, and how we are led to believe blindly that being saved will bring us everlasting life. Anderson uses the death of an individual at the opening of the play to emphasize the loneliness of death. The God Anderson constructs is neither good nor bad, and is just as fallible as any of us. Throughout one single poem (there are no individual cuts on the album) Anderson makes his point fairly well, and certainly better than he did on his last attempt, *Thick as a Brick*.

But in the blind attempt to make a point Anderson has completely forgotten about the music. Side one contains almost none at all, and the little bit on side two was condensed on a single and released about a month ago. The "music" on the album is less cohesive than the theme music from "Ironside." It sounds completely improvised and struggles throughout to keep the lyrics together. When Anderson managed to put three or four acoustic guitar chords together I found myself praying that something would develop from them. But nothing does. (Except, as I said, for about a minute and a half on side two, which is contained on the single). All of the accompaniment is ponderous and leaden, and drags the story into boredom.

Anderson wants to attract attention to his ideas much the same way Sesame Street wanted to educate kids. Anderson has forgotten, however, that the means may become secondary in projecting his viewpoint, but in a work with any artistic merit the means can never be left out.

Even hardcore Jethro Tull fans will have a hard time liking this one. Anderson's lyrics and voice are simply not enough to sustain it. And side one is the most deathly dull side of an album I've ever heard. It's just 23 minutes of poetry recitation. I doubt if I'll ever listen to it again.

No matter how much the lyrics stand out, if no one listens to them then there is not only no means, but no end as well.

* * *

That other organist—the one whose name you can never recall—has another album. On this fourth Oblivion Express album Brian Auger has changed his band completely around for the first time. In the shuffle he's lost the excellent vocalist he had on his last album, *Second Wind* (Alex Ligertwood), and adds a conga player.

But it's really Brian, as always, who, makes it or breaks it, and on *Closer to It* (RCA) Auger keeps on shoveling the coal, driving that express right down the same line. In fact, that's more complaint than compliment, as diversity has never been anything but a problem with Auger. He's every bit as enjoyable as those other two organists, Keith Emerson and Rick Wakeman, and probably even more so, but *Closer to It* carries a strong feeling of deja vu.

Auger is a smooth organist who plays with no frills or gimmicks, just lovely jazz breaks and melodic lines. Any Oblivion Express album will give you two full sides of entertainment, but if you drop the needle blindly on a cut at random you probably won't know just where you are.

Second Wind was easily Auger's greatest album. It was full of excitement and diversity, mostly because of the musicians he worked with and the fact that he had then been playing with them for three albums. On *Closer to It* Auger and the new group haven't quite warmed up to each other. The outlook of the songs is brighter—as if Auger had just come over a bad personal period—but the group is still groping.

Auger isn't really closer to it, or at least we can't tell if he is yet, but you won't be disappointed with any of Auger's Oblivion Express albums. Unless you play all four straight through.

THE joyful alternative
2009 Green Street at Five Points
BOUTIQUE • HEADSHOP • BOOKSTORE

PRINTING
• Business Cards • Programs
• Letterheads • Circulars
• Envelopes • Menus
• Statements • Brochures
• Wedding Invitations • Newspapers
"We Print Everything Except Money"
Capitol Printing Co. 754-6632
5706 Farrow Road Columbia, S. C. 29203
UPS Delivery AT COST
PLENTY OF FREE Parking
4 Hours Service on Offset Printing From Camera Ready Copy
You Would be Surprised How Much Business You Can Get Off A Post Card.
Have Capitol Printing Co., Print Yours! Call Wilson Miles The Printer
754-6632

Upstairs Audio
Dual
Sony
Koss
B.S.R.
Marantz
Need we say more...
919 Sumter St.
Across from the USC Horseshoe

EVENTS & entertainments

cinema

Movie-goers are advised to call ahead to check showtimes for movies, since many area theatres are given to last-minute changes.

ATLANTIC I
3220 Two Notch Road, 787-1225
"Shaft in Africa," starring Richard Roundtree. Rated R. Shows commence at 3:30, 5:30, 7:30 and 9:30. Ends Thursday, July 19.
Starts Friday, "Slaughter's Big Rip-Off," with Jim Brown. Rated R. Times are 3:30, 5:30, 7:30 and 9:30 p.m.

ATLANTIC II
3220 Two Notch Road, 787-1225
"Jeremiah Johnson" stars Robert Redford. Rated R. Shows at 3:30. 5:30, 7:30 and 9:30. Ends Thursday, July 19.
Starts Friday: "Fists of Fury," a Kung Fu Thriller. Rated R. Shows at 3:30, 5:30, 7:30 and 9:30.

CAROLINA THEATRE
1223 Main Street, 252-8011
"Superfly TNT," starring Ron O Neal. Rated R. Shows at 12:40, 2:20, 4, 5:40, 7:20 and 9.

DUTCH SQUARE NORTH
Dutch Square Shopping Mall, 798-1110
"Live and Let Die" is more 007, this time with Roger Moore in the leading role. Rated PG. Shows are at 1, 3:10, 5:20, 7:30 and 9:40.

DUTCH SQUARE SOUTH
Dutch Square Shopping Mall, 798-1110
"Paper Moon" is the newest effort (and a successful one) by director Peter Bogdanovich. Ryan and Tatum O'Neal are the stars. Rated PG. Shows are set for 1:30. 3:20. 5:10 and 7 and 9;

FOX THEATRE
1607 Main Street, 254-5212
"Blume In Love," with Kris Kristoferson and Geroge Segal. Rated R. Starts Friday, July 20. No times were available at press time.

GAMECOCK THEATRE
Parkland Plaza, Cayce, 796-0022
"Carnal Knowledge" and "The Graduate" are featured in a nostalgic twinbill. "Knowledge" stars Jack Nicholson, Candice Bergen, Ann Margret and Art Garfunkel. Dustin Hoffman made it big as "The Graduate" back in '68. Show times for the complete thing are 1, 4:30 and 8 p.m.

GAMECOCK II
Parkland Plaza, Cayce, 796-0022
"What's Up Doc!", a Bogdanovich comedy, is back in town, Ryan O'Neal and Barbra Streisand star. Shows are at 1:40. 3:30, 5:20, 7:10 and 9.

JEFFERSON SQUARE THEATRE
1801 Main Street, 254-6731
"Scarecrow," with Gene Hackman and Al Pacino continues its well-deserved long run. Directed by Jerry Schatzberg. Rated R. Shows start at 1, 3, 5, 7, and 9.

MIRACLE THEATRE
1228 Main Street, 256-1950
"Oklahoma Crude," stars George C. Scott and Faye Dunaway. Rated G. Shows at 1:30. 3:30, 5:30, 7:30, and 9:30. Starts Friday.

PALMETTO THEATRE
1417 Main Street, 254-5800
"White Lightning," runs through Thursday, July 19. Stars Burt Reynolds in a thriller. Rated PG. Shows at 1, 3, 5, 7, and 9.
Starting Friday: "The Chinese Connection," rated R. Shows at 1, 3, 5, 7, and 9.

PLAZA III
1323 Main Street, 254-7960
"The Sound of Music," stars Julie Andrews. Rated G. Shows at 2:10, 5:20, and 8:30.

RICHLAND MALL
Richland Mall Shopping Center, 782-2228
"Mary Poppins," has Julie Andrews and Dick Van Dyke back in town. Shows are at@ 1, 3:30 6 and 8:30.

CAMPUS FILMS

July 18 – "The Great Chase" – A compilation of chase sequences from famous silent films. Starting with the legendary "Great Train Robbery" the film moves from "Way Down East" to "Perils of Pauline." Finally to the greatest chase of all: "Buster Keaton's "The General."
July 23 – "The List of Adrian Messenger" – With George C. Scott. The Makeup man's the star here as several Hollywood stars are disguised in this cool intricate thriller.
July 24 –"Blackmail" –Directed by Alfred Hitchcock.
All campus films are shown at 7 and 9 p.m. in the Russell House Theatre.

concerts

THE JACKSON FIVE are scheduled to be back in the Coliseum in Columbia on August 10. Tickets are on sale at the usual outlets.

FIRESIGN THEATER will be at the Great Southeast Music Hall in Atlanta July 31-August 5. The Tuesday-Thursday and Sunday show will begin at 9 and 11 p.m. and admission will be $2.50. Friday and Saturday, at 8, 10, and 12 midnight, the shows will cost $3.50.

CURTIS MAYFIELD is scheduled for an Atlanta concert for July 19 at Municipal Auditorium in Atlanta.

THE PAT BOONE FAMILY will perform in Charleston's Municipal Auditorium on August 17 at 7 p.m. and 10 p.m. Tickets will cost $7, $6, and $5 and are available from the auditorium on 77 Calhoun Street, Charleston, S. C. 29401. Please specify 7 or 10 p.m. show.

FRANKIE VALLI and THE FOUR SEASONS will appear at Charlotte's Ovens Auditorium on July 22 at 7:30 p.m. Ticket prices are $6 and $5 and can be obtained by mail-order only.

THE ALLMAN BROTHERS, THE BAND, and THE GRATEFUL DEAD will get together on July 28 for an all-day concert at Watkins Glen Speedway in Watkins Glen, N. Y. Gates open at 12 noon July 27 and the music starts 24 hours later. The $10 ticket for admission includes parking and camping space. A limited number of tickets will be available. For information call (212) 644-4400. If you happen to be passing through...

HUMBLE PIE, will appear in Charlotte Coliseum on Tuesday, July 24. Also on the show are Leslie W West and Wild West Show along with Emperor Jones.

television

WEDNESDAY, JULY 18
7 p.m. – Luckily, WNOK has given us the "Avengers" each weeknight at this time period. In this episode, the heroes seek information leading to a ring which uses hypnosis to gain priviledged information. (Channel 19)
8:30 p.m. – Bill Buckley's guest tonight on "Firing Line" is Dr. Thomas Szasz, who presents the interesting notian that all legal restraints against all drugs should be abolished immediately. He contends that drug addiction is not a medical problem, but instead a "crime against no one." Watch Buckley squirm. (ETV, Channel 35)
11:30 p.m. – Phyllis Newman makes her 4,786th appearance on the Johnny Carson show. (Channel 10)

THURSDAY, JULY 19
9 p.m. – Movie – "Deadfall" stars Michael Caine as a cat burglar in this crime drama complete with multimillionaire, jewel thievery, and Freudian suggestions galore. (Channel 19)
9 p.m. – Richland Family Court Judge J.M. Spigner is quizzed on youth, crime, and the courts. (ETV, Channel 35)
10 p.m. – Philadelphia Orchestra in rehearsal. (Channel 35)
11:30 p.m. – "ABC News at Ease" is a pretty sad attempt by the ABC News Team to chat informally in an analysis of recent political and social events. Smith and Reasoner, Tom Jarriel, Ted Koppel, Sam Donaldson and the boys take their ties off and get down in it. (Channel 25)
11:30 p.m. – Movie – "Man on the String" It didn't take this 1972 release long to make it to the screen of the tube, so be wary. Christopher George and Joel Gray star in this drama about a cop who goes undercover to bust up a crime ring. (Channel 19)

FRIDAY, JULY 20
8 p.m. – 60 Minutes – Mike Wallace and Morley Safer anchor this magazine format news show, now moved from Sunday afternoon. News, profiles and background essays are featured. (Channel 19)
8:30 p.m. – Movie – Rodgers and Hammerstein bring back the 1956 classic movie version of "The King and I." Yul Brynner won an Oscar for Best Actor starring alongside Deborah Kerr in this story of a 19th Century Siamese monarch and a British governess. (Channel 10)
9 p.m. – A CBS News Special. (Channel 19)
9 p.m. – Just Jazz – James Moody, ontime sparkle of Dizzy Gillespie's band, is featured on this sax and flute show, accompanied by Marshall Thompson on drums, Stu Katz on piano, and Richard Evens on bass (ETV, Channel 35)
11:30 p.m. – In Concert – B.B. King, The Guess Who and Melanie perform in this concert from Santa Monica, California. (Channel 25)
11:30 p.m. – Movie – "Signpost to Murder" stars Joanne Woodward where an escaped killer holds a woman hostage at her country estate. (Channel 19)
1 a.m. – Midnight Special – Wilson Pickett, Bloodstone, Joan Baez, Pointer Sisters, fold artist Steve Goodman and Black Oak Arkansas. (Channel 10)

Ryan and Tatum O'Neal in "Paper Moon"

SATURDAY, JULY 21
2 p.m. – Movie – "Branded" features Alan Ladd and Mona Freeman in an interesting western about a wanderer who poses as heir to a ranch. (Channel 19)
2:30 p.m. – Movie – "Bullet for a Bad Man" is the feature and it stars Audie Murphy and Darrin McGavin. If westerns are your fare, this one is passable. Ex ranger is threatened by an outlaw who is a bit angry because the ranger married his ex-wife. (Channel 25)
4:30 p.m. –Book Beat – The book in today's discussion is "The FDR Papers" written by Bernard Asbell. (Channel 35, ETV)
8:30 p.m. – Playhouse Biography – Cannes Film Festival award-winner Kitty Winn plays Harriet Beecher Stowe, the controversial author of Uncle Tom's Cabin. (ETV, Channel 35)
9 p.m. – Movie – "Mayerling" stars Omar Sharif, Catherine Deneuve, Ava Gardner and James Mason. (Channel 10)
12 Midnight – Movie – "The Sun Also Rises" see Hemingway's novel rise to haunt the Screen. Errol Flynn, Ava Gardner and Tyrone Power. (Channel 10)
12 Midnight – Horror Classic – "The Invisible Man's Revenge" with Jon Hall and Gale Sondergaard. As I was going up the stair ... (Channel 19)

SUNDAY, JULY 22
1 p.m. – Movie – "The Tin Star" stars Henry Fonda, Tony Perkins, and Betsy Palmer. Excellent western combines humor and suspense. (Channel 19)
1 p.m. – Movie – "Decision Before Dawn," with Gary Merrill and Richard Basehart. A WWII espionage drama. (Channel 10)
2 p.m. – Movie – "The Ghost and Mrs Chicken," with Don Knotts, John Staley. Vintage Knotts. (Channel 25)
8 p.m. – Evening with the Pops – The New Seekers join Art Fiedler and the Pops group for a pretty decent show. (ETV, Channel 35)
11 p.m. – Movie – About Mrs Leslie. Shirley Booth, Robert Ryan, and Alex Nicol. Soap-opera style follow-up to "Come Back Little Sheba" (Channel 19)

MONDAY, JULY 23
8 p.m. – Leonardo Da Vinci's life is portrayed, including a look at his paintings and sceintific development. (ETV, Channel 35)
9 p.m. – Movie – "I Love A Mystery," starring David Hartman, Les Crane, and Ida Lupina. (Channel 10)
9 p.m. – Movie – "Mantrap." (Channel 25)
11:30 p.m. – Movie – "Psycopath," with Patrick Wymark. (Channel 19)

TUESDAY, JULY 24
8 p.m. – The All Star Baseball Game is tonight's gig. This year it's from Kansas City. Curt Gowdy and Tony Kubek are on hand to annoy and distract. (Channel 10)
9 p.m. – "Man Builds, Man Destroys" – Tonight's part of the 13-part series is Among the Living. It focuses on the town of Huntington Long Island. The program relates population growth directly to contemporary life and asks what areas can do to stabilize their populations. (Channel 35, ETV)
11:30 – Movie – "Summer Tree" stars Michael Douglas. (Channel 19)

new albums

DIXIE CHICKEN (Warner Brothers) - Little Feat. You won't find it on the best-selling charts, which is unfortunate, but this third Little Feat album is one of the best releases this year. Three new performers give the band a fuller sound, and a brilliant production job keeps all of them in order. Lowell George emerges here as not only a very good guitarist, but quite a good vocalist, too. Each seperate cut has a different style vocal, and the music is a very enjoyable blend of every style you can think of, with no particular one dominating. Sort of a combination of Ry Cooder and Allen Toussaint. Very enjoyable.

NICE BABY AND THE ANGEL (Asylum) - David Blue. If you're not familiar with David Blue you have only to listen to "Troubador Song" or "On Any Sunday" to discover an excellent singer/songwriter whose main assets are deeply honest lyrics and a voice that exudes just the right amounts of emotion. On about half the album, however, a terrible production job buries his voice and acoustic guitar completely. "Outlaw Man" could have been an excellent song if Blue (known at times in the past as S. David Cohen) had used his normal sparse accompaniment. Instead, Graham Nash, who produced the album, shows a complete lack of understanding of Blue's talents by giving him the type of full-band-and-chorus production that someone like Nash himself might need to help in covering up his voice. The song turns into one that almost anyone could have done. It's admirable that his friends Nash and Dave Mason would give Blue a hand with the album to make him better known, but Nash's production buried much of the talent. The soft half of the album shows a great songwriter. The rock 'n' roll half tries to turn him into something he is not.

OOH LA LA (Warner Brothers) - Faces. Be prepared to throw out those theories about why Rod Stewart's solo albums are so much better than the Faces albums. We always thought that Stewart gave in to group concensus, thus lowering the level of creativity, while he was able to completely dictate what he wanted to do on his own albums. This album tends to prove that the best work by Faces is done when Stewart isn't around at all. Side two is the best side of music the Faces have don since Stewart joined the group, and Rod is involved with only two of the cuts. "Fly In The Ointment," an instrumental, is one of the best cuts they've ever done. Stewart didn't touch it.

NED DOHENY (Asylum) - Ned Doheny. His friendship with Jackson Browne is more than just two old school chums, Doheny sings and performs in a style similar to Browne's, but generally keeps a similar light accompaniement and production to all that he does. Most of the songs are about rather sad occurrences, but he maintains artistic distance from them so that songs like "I Know Sorrow" become bright and enjoyable rather than depressing. For the most part he's through with the sad experiences and feels better for singing about them. A good first album.

CANNONS IN THE RAIN (RCA) - John Stewart. Dealing with rural topics is sometimes a tricky thing because the subjects tend to get polarized into all good or all bad. Stewart is one of the few performers who writes mainly about the average person and manages to find significant things to say. "Armstrong" brings the moon shot back to the black kid in Chicago. "Durango" brings perspective to the latest Peckinpah film And "All Time Woman" is just good rock with interesting lyrics. In all cases Stewart has an excellent talent for making real people out of his characters. He's probably the best in his genre, and this is certainly his best album. Also probably one of the best of the first half of the year.

– by Tom Priddy

osceola

IS AVAILABLE AT THE FOLLOWING NEWSSTANDS AND SHOPS

Airport Newsstand
Budget Tapes and Records
Capital Newsstand
Cornell Arms
Hampton Street Newsstand
Joyful Alternative
McGregor Pharmacy
Piggly Wiggly, Rosewood
Tape World, Devine
Tape World, Forest
Taylor Street Pharmacy
Tunes and Things
St. Andrews Pharmacy
Seven Eleven, 4530 Bush River Rd.
Seven Eleven, 4826 North Main St.

...AND IS COMING SOON TO A NEWSSTAND OR SHOP NEAR YOU